

THE · BULLETIN · OF
THE · NEEDLE · AND · BOBBIN
CLUB

VOLUME · 49
GOLDEN · ANNIVERSARY · ISSUE
1965 · 1966

THE BULLETIN OF THE NEEDLE AND BOBBIN CLUB

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GOLDEN ANNIVERSARY

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Mrs. Frank B. Rowell
President, 1943-1960. Honorary President, 1960-1962

Poems read at Mrs. Rowell's funeral

Sunrise! that mysterious splendor of the skies,
When from the mountain tops the glory spreads,
Till over hill and vale the golden sunlight lies —
Can one, who hath not seen this wondrous sight,
Dream ever of the sparkling brilliance of the coming day,
And, though in darkness, imagine then the light?
And so we climb, and wait in darkness here —
But every morn at sunrise comes the cheer,
The clarion call of trumpets in our ear —
Be patient, climb, have faith through darkness,
For the day is near.

Go, life, when you must,
Give little warning.
Choose your own time,
Say not goodnight,
But, in a happier clime,
Bid me good morning.

FIFTY YEARS OF THE NEEDLE AND BOBBIN CLUB

ON February 8th, 1916, a small group of people interested in lace met in a classroom of the Metropolitan Museum of Art and created the Needle and Bobbin Club; "a name was chosen, officers elected and the aims of the club and its by-laws decided," wrote Miss Gertrude Whiting, founder and first president. Miss Whiting had studied lace-making in Europe and, on her return, had organized "fortnightly gatherings of a congenial group of friends;" for six years these ladies had met "to ply the bobbins and discuss lace matters," until Miss Whiting, encouraged by Miss Bessie E. Merrill of Pittsburgh, decided it was time to form a club. She told her plans to Miss Frances Morris, then an assistant curator in the Metropolitan Museum, where she was in charge of the textile collections. Lace was one of her main interests, so she was delighted to co-operate with Miss Whiting and wrote to "twenty or thirty enthusiasts, nineteen of whom at once sent encouraging replies."

The letter that called the lace lovers together is reproduced on p. 4. How many people actually met at the Metropolitan Museum is not known, but a list of Charter Members, with twenty-eight names, has survived. The first printed list contains 142 names, and in June, 1916, when a notice of the Club was printed in the *Metropolitan Museum Bulletin*, the membership was said to be over two hundred, the figure at which it stands today.

The Charter Members included most of the great American collectors of lace, whose gifts and bequests have made the museums of the United States as rich in this field as those of Europe: Mrs. Harris Fahnestock, Mr. Richard C. Greenleaf (the only man, though two others joined in the first year), Mrs. Bayard Cutting, Mrs. George Blumenthal, and many more. The name of the Club was obviously chosen because needles and bobbins are the tools used to make the vast majority of laces. But embroideries are also made with needles, and bobbins (though of another type) are used by weavers, so it is not surprising to find among the Charter Members several collectors with wider interests. Mrs. DeWitt Clinton Cohen made a varied and very choice collection of many types of textiles, now unfortunately dispersed, and Mr. Greenleaf's waistcoats and other objects, all bequeathed to the Cooper Union Museum, are as fine as his lace. The minutes of the first meeting have not survived, but one can imagine a lively debate about the scope of the Club, for the first printed statement of its aims or objects are not exactly those listed in the letter signed by Miss Whiting and Miss Morris; lace is the only textile mentioned in the letter, but the statement changes this to include all handmade fabrics.

ONE WEST SEVENTY-SECOND STREET
NEW YORK CITY

Dear Mrs. Cole, January 17, 1916.

It has been suggested by some of us, who are interested in lace, that a club be formed:-

- To encourage and maintain interest in the fabric;
- To promote the lace industry in the United States;
- To afford opportunities to meet and discuss lace;
- To be notified of sales, lectures and exhibits;
- If possible, to visit private collections, and see pictures

of distant collections; and perhaps, to circulate a brochure or monograph.

If interested, you are invited as a charter member, to be present at the first general organizing meeting, to be held in one of the class-rooms of the Metropolitan Museum of Art, New York City, Tuesday, February eighth, at two-thirty.

Cordially

Genevieve Whiting
Frances Morgan.

The objects of the Club were, as printed, "to encourage and maintain interest in hand-made fabrics; to promote these industries in the United States; to afford opportunities to meet and discuss lace or allied subjects; to be notified of sales, exhibits, and lectures; if possible, to visit private collections or see pictures of distant collections, and perhaps to publish a brochure or monograph." Thanks to this fortunate enlargement of the interests of the Club, the members who were recruited during the first year included amateurs of several kinds of textiles, such as the samplers collected by Mrs. Henry E. Coe, now in the Cooper Union Museum. Though many first year members were great lace collectors, such as Mrs. J. P. Morgan, Jr., and others, like Mrs. Albert Blum, joined later, there have been distinguished members who were not concerned with lace, including Mrs. Lathrop C. Harper, whose eight hundred samplers are now in the Metropolitan Museum, Mrs. William H. Moore, whose oriental textiles are at Yale University, Miss Elizabeth Day McCormick, whose costumes and embroideries are in the Boston Museum of Fine Arts, and Mrs. Robert Woods Bliss, who, with her husband, created Dumbarton Oaks, the great center for Byzantine and early medieval studies, in Washington. The Club was described in *Vogue* in 1926 as "that organization of lace and embroidery collectors that is so hard to get into—because the demands are so

high in the way of virtuosity and appreciation—, so impossible to think of getting out of, because the true collector's spirit ceases only with life itself.”

The main purpose of the Club has remained the same throughout the fifty years of its history, though its aims are now rather differently defined. They are, today, “to revive, encourage and maintain interest in fabrics and textile arts; to stimulate and promote such interests and arts . . . ; to publish bulletins, brochures, books, patterns or other articles of interest; to announce matters of special interest; possibly to maintain educational courses, classes or lectureships. . . .” Lace is no longer specifically mentioned. And, in the formal language of a legal entity (the Club was incorporated in 1923), there is no need to mention the important aim or object or purpose that throughout the history of the Club has been so successfully achieved, the gatherings of a congenial group of friends that had given Miss Whiting her original idea.

Strangely enough, the publication of a bulletin is not listed among the objects of the Club in 1916, though this was to be perhaps the most unusual and certainly the most permanent of its achievements. The fifty years of the blue-covered *Bulletin of the Needle and Bobbin Club* will be discussed later, but, to recapture something of the spirit and atmosphere of the year 1916, Vol. I, no. 1, is worth study. This issue of the *Bulletin* has several pages of advertisements: five shops had lace for sale in New York, Boston, and Washington. Others would repair lace or copy old examples. The “young women of the Italian colony of New York” worked embroideries and laces: Pratt Institute offered courses in “millinery, cookery, marketing and laundry-work”, and was exhibiting privately-owned samplers and quilted bedspreads. Teachers' College, Columbia University, had an instructor in lace-making, and a teacher of bobbin lace was prepared to give particular attention to “children and nervous patients for whom physicians advise the work.” In the “Club Notes,” an appeal was made for funds to pay a teacher of poor invalid children, for “lace-work teaches cleanliness, patience, perseverance, order, dexterity, and a love of the refined.” A suitable teacher was available, the New York City Charities Department would supervise the undertaking, and “all that is now lacking is \$900.00 a year for an instructor's salary.”

Year by year, the *Bulletin* shows how the Club's objects were attained. At first, the promotion of the “industries” of hand-made textiles was very important. A “travelling collection of lace and needlework for study purposes” was put together in 1919; it contained about 180 examples of lace



and over 70 of embroidery, mounted on 139 cards. Later numbers of the *Bulletin* record that this collection was sent all over the country with the co-operation of the American Federation of Arts, until 1932. By 1920, the educational side of the Club's activity was so prominent that a separate organization, the Guild of the Needle and Bobbin Crafts, was set up to teach textile arts to immigrants; "the immigrant of America is a victim and a menace, and it is totally unnecessary for him to be either," Miss Whiting quoted from a pamphlet put out by the People's Institute, under the title, "The City Where Crime is Play." In some respects, evidently, New York has not greatly changed. The Guild had a shop on East 54 Street in 1926 and seems to have remained active through 1928.

As late as 1934, the Club's annual luncheon party was enlivened by the "usual exhibition of needlework by members," but in the present, more specialized age, educational work for amateurs is the province of the Embroiderers' Guild, and various charitable organizations have taken over the Club's concern for the handicrafts of the poor. The Club had yet other charitable activities in its early days. In the second issue of the *Bulletin*, June, 1917, an advertisement described lace that was to be sold "for the benefit of poor cottage workers in Ireland whose means of livelihood has been destroyed by the war," and in June, 1918, an appeal was made for young lace-makers from the war zones of Europe; "\$100 will clothe and feed a child for one year." The Club responded nobly and pledged itself to support a refugee lace-maker for a year, and at a "rag

market" in Miss Morris' home in November, 1918, over \$400 was raised, so that by the following October no less than eleven girls had been assisted by the Fund for Needy and Orphaned Lace Makers; one of them, Marie Courcel of Marbreejols, the twelve-year-old daughter of a widow, had "helped in the support of the home since she was seven years of age." If she is still alive, Marie Courcel is nearly sixty and has seen her homeland invaded a second time. An impressive *diplôme de marrainage* was given to the Club by the "Association nationale française pour la Protection des Familles des Morts pour la Patrie," which is reproduced in the 1922 *Bulletin* and on page 6.

Later charitable donations aided causes less closely connected with the Club, for sums were raised for the Red Cross in 1943 and 1944, and for the Friends' Service in 1945. But, late in 1964, an opportunity arose once more for the Club to "encourage and maintain interest in hand-made fabrics" in a most practical way. The Cooper Union Museum was about to put on exhibition a remarkable group of modern hand-made textiles, recently presented by Elizabeth Gordon. No funds were available for a catalogue, and, without a catalogue, an exhibition is gone forever when it is taken down. The response of the Club was immediate and unstinted; the well-illustrated and scholarly catalogue, "The Wonders of Thread: a gift of textiles from the collection of Elizabeth Gordon," Cooper Union Museum, 1964, carries the statement, "The printing of this catalogue has been made possible through the generosity of members of the Needle and Bobbin Club." This publication is of immediate use to everyone interested in modern textiles and, when these textiles in their turn are no longer modern but have become historic, it will be available on library shelves to illustrate 20th-century style and to indicate where some actual "monuments" (to use the art-historical word) can be located and studied.

Under the heading of encouraging and maintaining interest in textiles should perhaps be listed the Club's gifts to the Metropolitan Museum: a flounce of early 18th-century Flemish bobbin lace, given in honor of the 50th anniversary of the museum in 1920, and a lace handkerchief made for the marriage in 1853 of Leopold II of Belgium and Marie Henriette of Austria, given in 1924. Both pieces are recorded in the Club *Bulletin* and in that of the museum. The handkerchief cost \$350. Some gifts and bequests of individual members to museums have been mentioned, but there have been, of course, very many more, and to places as far apart as Kansas City and London. A number are illustrated later in this *Bulletin*.

Two other objects of the Club have been consistently achieved through-

out its history. The founders wished “to afford opportunities to meet and discuss lace or allied subjects” and “to visit private collections or see pictures of distant collections.” There were two such opportunities in 1916; Dr. Rudolph Meyer-Riefstahl spoke to the Club on Coptic tapestry, embroideries and network, “weaves that mark the earliest authentic data in the history of lace,” and the Right Reverend Charles H. Brent, Protestant Episcopal Bishop of the Philippine Islands, gave a talk on the lace-makers of Moro and showed examples of their work. By 1919, the phrase “allied subjects” was being interpreted broadly, for the Club heard a lecture by Miss Morris on the collection of rugs in the Metropolitan Museum, “illustrated by stereopticon slides,” and the following year Mr. M. J. Robinson addressed the annual meeting on “The preparation of flax for spinning.” Lectures, however, were not very frequent in the early years of the Club, as meetings were usually held at members’ houses, and an inspection of the owners’ collections provided sufficient entertainment and instruction for the afternoon. Sometimes works of art owned by several members were brought together for a one-day exhibition. In 1926, for example, Mrs. Charles B. Alexander lent her ballroom for a display of fans from the collection of Mrs. Laurent Oppenheim (now in the Metropolitan Museum) and of shawls.

But, as early as 1920, the *Bulletin* listed not only the “aim” of the Club—“to stimulate and maintain an interest in handmade fabrics”—but also its “advantages,” of which the first was “lectures on kindred topics by eminent authorities.” Every member throughout the history of the Club has enjoyed this advantage, for lectures have been given every year on subjects as varied as the ancient trade routes of the Old World, medieval Saracenic costume, the batik industry of Java, the excavations at Dura Europos, textiles and costumes of Guatamala, Cape Breton home industries, contemporary methods of textile production in Japan, Chinese court robes, the revival of silk-weaving in Siam, Venus and Adonis in Coptic tapestries, ancient Greek dress, smocks and smocking, Nigerian weaving, and English chintz. The eminent authorities have included Mrs. Guy Antrobus, Prof. A. J. B. Wace, Sir Eric MacLagan, Dr. Alfred Salmony, and many more. Of recent years, as the number of textile collectors on a large scale has diminished, and since few members now have private houses in New York City, monthly lectures throughout the winter have been the standard means of bringing the Club together. But the hospitality of the hostesses who provide refreshments on these delightful occasions is as warm as ever, though provided in rented halls, and “the pictures of distant collections,” though now kodachrome rather than stereopticon slides, are as fascinating and informative.



Miss Gertrude Whiting.

Founder. President, 1916-1923.

Honorary President, 1938-1951.

Photograph courtesy of Whiting India Guilds, Inc.

Visiting private collections, however, remains a very popular activity and, with modern methods of transportation, the Club has recently been able to make excursions more frequently and with more ease. In 1932, a "special car" took members to see Mr. Henry F. du Pont's unequalled collections, and four years later, it was again "a special car on the Pennsylvania railroad" that took them to Wilmington to enjoy an outdoor lunch and the lace and embroidery collections of Mrs. William K. du Pont, but, thirty years later, such trips have been made by bus. The textile collections of Yale University, the Philadelphia Museum, the Brooklyn Museum, and elsewhere have been visited in comfort by this means, as well as a number of beautiful houses and gardens; in 1963, the Club took to the air for the first time and flew to Boston to see a superb costume exhibition at the Museum of Fine Arts.

Another of the original objects of the Club, to keep members informed of sales, exhibits, and lectures, was faithfully carried out in the early years, as can be seen from the notices in the *Bulletin*. Exhibitions at the Pratt Institute, the Metropolitan Museum, the Philadelphia Museum, the Detroit Institute of Arts, the Portland Art Association, the Minneapolis Institute of Art, and elsewhere, a sale of lace in Paris, and similar current events are reported. But, with the increased use of publicity by museums and galleries, such data have become less important. During its first decades, the Club also provided other advantages for its members, such as a circulating library ("books free for one month; two cents a day rental thereafter") and working patterns for lace and embroidery, some of which were published in the first few issues of the *Bulletin*, while others could be purchased cheaply. Impressive exhibitions were staged by the Club; Valenciennes and Binche lace in 1917, ancient embroidery in 1920, historic laces and jewelry (shown at Cartier's) in 1925, and Lyon silks in 1927. There was also an Amateur Auction in 1922, which one can imagine to have been very lively, and which raised about \$1000 for the Guild of Needle and Bobbin Crafts, previously described. Here, again, other organizations have taken over such functions.

The most remarkable achievement of the Club was at first put forward as a tentative promise: "perhaps to publish a brochure or monograph." Yet it is the Club's publications that distinguish it from so many groups of friends with common interests, groups that have formed themselves into clubs, flourished—perhaps for fifty years or more—and disappeared, leaving no records but memories. A *Bulletin* was actually under consideration from the beginning and the first number was published ten months later. In it, in 1920, appeared the preliminary announcement of the most sumptu-



Miss Mary Parsons.
President, 1923-1928.



Miss Marian Hague.
President, 1928-1934.

Miss Frances Morris
President, 1935-1943.
Photograph courtesy of the Cosmopolitan Club.



ous lace book in existence, *Antique Laces of American Collectors*, with a text by Frances Morris and Marian Hague, priced at \$60, \$55 to Club members. When Part V of the publication became available in 1924, the price to non-subscribers had been raised to \$75. There are 184 pieces of lace illustrated on 104 plates in the folio volume. These were then owned by thirty-four collectors and two museums; seventy-five of them now belong to the Metropolitan Museum and 21 to the Cooper Union Museum. The smaller, text volume contains an authoritative, well-illustrated account of the laces of the American colonists, planned by Mrs. Charles W. Townsend and completed after her death, as well as Miss Morris' article, "The development of lace collecting in America." The notes to the plates of the larger volume are unusually detailed and, with the accompanying diagrams (by Mme. L. Paulis) and photographs, constitute in themselves an excellent history of lace.

The Club's other separate publication is on a smaller scale. Volume 14 of the *Bulletin* (1930) was largely devoted to a transcription of the 17th-century poem, *La Révolte des Passemens*, frequently quoted by writers on lace, but not easily found in its entirety. In 1934, a forthcoming translation was announced, which appeared, in an attractive binding, the following year. The French original is included and there are valuable notes by Miss Whiting, with a wealth of delightful illustrations.

But, even more to its credit than these two books, for fifty years, through two world wars and the depression, the Club has published its *Bulletin*. This is a truly remarkable record for so small a group with such specialized interests. At first, indeed, as has been mentioned, some support was furnished by advertisers, but after 1933 this was no longer forthcoming, and the *Bulletin* has for over thirty years been paid for entirely by the Club. The first editor was Mr. Richard C. Greenleaf (who also designed the Club emblem, with its crossed needle and lace-bobbin in a *reticello* frame) but, from 1923 to 1929, his name appears only as member of the publication committee under the chairmanship of Miss Frances Morris. Mrs. Howard Sachs, co-author, with Miss Nancy Andrews Reath, of *Persian Textiles* (1937), then became editor, a post she filled until 1942, when she was succeeded by Mrs. William N. Little. Mrs. Little had retired in that year from the Metropolitan Museum, where she had been a member of the staff from 1920. She had taken Miss Morris' place there in 1929 and contributed frequently to the *Museum Bulletin*. She wrote two books, *Early American Textiles* (1931) and *Eighteenth-century Costume in Europe* (1937), and articles for the *Needle and Bobbin Club Bulletin* on crewel embroideries (1927), Spanish chintzes (1942) and textiles from

the excavations in Orléans Cathedral (1944). In 1956, Miss Edith A. Standen, who had held the same position at the Metropolitan Museum from 1949, took over the editorship.

At first, some of the *Bulletin* articles can be said to have been primarily of personal interest, such as an anonymous "Memory of Bruges," or a lively account by Mabel Foster Bainbridge of a trip to Devonshire to study lace-making, but Miss Morris wrote a scholarly contribution on lace-bobbins for Vol. I, no. 1, and as early as 1920 the Victoria and Albert Museum asked for the complete file. Since then, such articles as Tassilo Adam's "The art of batik in Java" (1934), George Middleton's "Imitations of hand-made lace by machinery" (1938, 1939), Nancy Graves Cabot's identifications of design sources (1946, 1949), Peter Thornton's "An 18th-century silk designer's manual" (1958), Louisa Bellinger's "Textiles from Gordion" (1962), Elsa E. Gudjónsson's "Traditional Icelandic embroidery" (1963), and Natalie Rothstein's "Nine English Silks" (1964) have made the *Bulletin* an essential part of any library that caters to textile specialists. The two indexes, covering the years 1916 to 1960, make the information easily accessible to the student. And what nuggets of out-of-the-way information there are! Where else could one find a list of tapestries, rugs and embroideries designed by the artist Arthur B. Davies (1934), or an article on the lace used on Bohemian bonnets (1920)? There is historic interest, too, in the accounts of lace-makers in Europe during World War I, or the note on a lecture in 1940, when "some nylon stockings, then about to appear on the market, aroused much interest." The illustrations have always been excellent, a necessity for an art publication; the first color plates appeared in 1959, thanks to Mr. and Mrs. Norris W. Harkness. The Club can well be proud of its *Bulletin*.

But a club is primarily people, and men and women are not as long-lived as the printed word. What sort of people made and supported the Needle and Bobbin Club for half a century? There have been over a thousand members during this period, naturally mostly from New York City and the eastern sea-board, but even in the first printed list of names there are members from California and Texas. A number of Europeans have belonged and belong to the Club and several distinguished foreign scholars have been elected honorary members. But it has been the presidents, of course, who have always been primarily responsible for the operations and *esprit de corps* of the Club. Miss Gertrude Whiting, the first holder of the office, has these entries (among others) in the *Bulletin* indexes: "founder of the Needle and Bobbin Club—assumes leadership of

the Guild—collection shown—compiler of bibliography—facilitates publication—helps with India party—lectures—presides at meeting—resignation as president accepted—testimonial dinner to—Club meets at residence of to see exhibition of dolls—in memoriam—‘Swiss lace patterns’” (an article written from her notes). Miss Whiting said that she first became interested in lace when, as a little girl, she saw an Irish lace handkerchief in the coming-out wardrobe of her older sister. Later, she was graduated as professor by the Institut Professional Neuchâtelois de Dentelles and her skill is attested by the lace sampler she made and reproduced in her book, *A Lace Guide for Makers and Collectors* (New York, 1920). This sampler which is only nineteen inches high and twenty-three wide, is made up of no less than 144 bobbin lace grounds and fillings, all different, and many of them invented by the maker. She bequeathed this *tour-de-force* to the Metropolitan Museum. Miss Whiting’s other book, *Tools and Toys of Stitchery* (New York, 1928), contains a great deal of information that is hard to find elsewhere. She was also deeply concerned with helping the industrious poor; one may imagine that it was largely due to her that the Club, in its early years, took so much interest in supporting charitable handicrafts. In 1928, she visited India and organized the still flourishing Whiting India Guilds, which supervise and market in the United States the work of Indian women; anyone who has heard Miss Whiting describe the difficulty of persuading an embroidress in that country to make a dozen doilies all exactly alike and all delivered in an immaculate condition will appreciate the perseverance, patience, and devotion of this remarkable woman.

Miss Whiting was president for seven years; forty-nine people attended the testimonial dinner in her honor in 1923. She was succeeded by Miss Mary Parsons, a Charter Member, and in 1928, by Miss Marian Hague, who had been vice-president from the beginning. Miss Hague, who is happily still with us, though no longer able to be active in Club affairs, needs no character sketch; her name has appeared on every list of officers, most recently as honorary director. The Club has been one of Miss Hague’s life-interests, surpassed only by her own remarkable collection of lace and embroidery and, perhaps, the Cooper Union Museum. She has lectured to the Club and written articles for the *Bulletin* over and over again. Her enthusiasm, energy, generosity, and goodness will never be forgotten.

Miss Hague’s term as president expired in 1934 and she became first vice-president. Miss Frances Morris took her place. Miss Morris, as has been mentioned, was a professional, an associate curator (in charge of textiles) at the Metropolitan Museum from 1922 to 1929. She was a



Mrs. Norris W. Harkness.
President, 1960-.

pioneer when she began her work there in 1896, for the then director had an aversion to women as museum staff members. An article on lace over her initials appeared in the first volume (1905-6) of the Metropolitan Museum *Bulletin* and almost every year afterwards she published the most important textile acquisitions in the periodical. Besides her part in *Antique Laces*, already described, she translated Henri Clouzot's *Painted and Printed Fabrics*, adding her own "Notes on the history of cotton printing, especially in England and America," which was published in 1927, and was co-author of the *James F. Ballard Collection of Oriental Rugs* (1923). She also wrote a number of articles in various art magazines and started the catalogue of the Morgan textiles at the Cooper Union Museum. But her greatest achievement is the lace collection of the Metropolitan Museum, which, thanks to her friendship with the great collectors, notably Mrs. Edward S. Harkness (a life member of the Club), is quite possibly the finest in the world. During Miss Morris' presidency, the Club celebrated its twenty-first birthday in 1937; Mrs. DeWitt Clinton Cohen gave the party, with an "imposing birthday cake bearing the Club insignia lighted by twenty-one candles." The twenty-fifth anniversary was marked by a meeting at the Metropolitan Museum in February, 1942; Mrs. Robert C. Taylor read a brief historical sketch of the Club's activities since its organization.

The following year, Mrs. Frank B. Rowell was elected president, an office she held until 1960. During this long period, the pattern of the Club as it now exists was established, with lecture meetings in the winter months and occasional outings or "safaris" in spring and fall. One meeting was always sponsored by Mrs. Rowell, either in her apartment or at the Colony Club; her Christmas parties were especially memorable. Few even of the most recent members do not have vivid memories of Mrs. Rowell; a sparkling enjoyment of life was perhaps her most conspicuous and delightful characteristic, and her management of the Club and its activities was clearly a great source of happiness to her. She communicated this unfailing zest to all the members, to whom, indeed, she came to represent the very spirit of the Club. When, at a very great age, she retired and was replaced by the present president, Mrs. Norris W. Harkness, the Club was indeed fortunate in finding so able a successor. Mrs. Harkness has shown as great a devotion as any of her predecessors to the Club, and the second half century of its existence could not begin under better auspices.

HAPPY DAYS REMEMBERED

By

MARIAN POWYS

LOVERS of lace in the lace-making countries of Europe are called "La Sainte Famille de Dentelle." The ladies of the Needle and Bobbin Club surely belong to this holy family. Lace brings with it tranquility, peace, and artistic accomplishment in the home life. The needle and the bobbin stand for something significant in the physical and psychological life—"No one can look upon the needle without emotion. It is a constant companion throughout the pilgrimage of life". Absorbed in the fine details of lace-making, the subconscious mind is set free, and how it can roam in all the wonder and beauty of the world! Of the past and the future—wild, strange thoughts —!

In the early days of the Club, Frances Morris arranged a lecture in a far country club, "Flowers in Lace Design". Springtime, in a garden full of flowers, and the speaker was one who knew and loved flowers in the lace and in the house, and could grow them well in the garden. Lace flowers have no colour—they are white with lovely shades and shadows—but always they must have beautiful lines. So garden flowers may be chosen for lace design, but always those with beautiful lines. Not like bougainvillia, only colour in masses. To train our little daughter to love lace—give her a blue pad, a pencil, and some Chinese White, and she will soon be making white lace flowers in patterns and balanced designs.

Another lovely party was when Mrs. Rockefeller, in her house on 54th Street, showed the Unicorn Tapestry. In a low room, shaded, we passed right into a medieval forest, with the mysterious unicorn standing there among the trees and flowers.

Our collectors of lace and embroidery and old woven fabrics would enjoy opening up the chests and cupboards, and showing each piece in the drawing-room on tables, chairs, and screens. It seemed as if the lace enjoyed it too.

Mr. Richard Greenleaf always had old masterpieces in lace framed on the walls.

Mr. J. P. Morgan himself went to the party of his daughter, Mrs. Pennoyer, when she showed Mrs. Morgan's lace after her death. He knew and remembered each example. It was strange to see so big a man in our familiar group of ladies. Mrs. Morgan always showed him every lace before buying it.

Mr. Harris Fahnestock, the last man to drive a coach-and-four through Central Park, knew and loved the lace as well as he did the horses. He would represent his wife at the lace auctions.

Mrs. Fahnestock's collection was a masterpiece, covering all laces and all periods, and fully described by herself. She never bought anything injured, and prided herself on building up her collection in America.

Mrs. MacDougall Hawkes collected only French laces and showed them in the Institut Français, in which she was much interested.

Mrs. Albert Blum, a great lover of lace, had family in Paris, so she had a good opportunity to get good examples when they came up.

Mrs. DeWitt Clinton Cohen had the help and sympathy of her husband in collecting. He loved fans, and she, fine little pieces of lace; lappets, *fonds de bonnets*, *engageantes*, and borders.

Mrs. Fox of the Brooklyn Museum took great pleasure in building up a fine collection of lace, which was well displayed and gave great pleasure at the time; it is still much appreciated.

Marian Hague and Frances Morris gave all these grand laces to the public in the large detailed pictures in their book (20" tall, in two volumes) *Antique Laces of American Collectors*. Miss Hague's impeccable collection of examples is on cards for careful study. Her beautiful face would light up and flush with joy at the sight of a rare and exquisite lace, however small. The book also illustrates masterpieces from the collections of Mrs. George Bliss and Mrs. William Bliss of California. Mrs. Flagler's beautiful laces are now in the Henry Morrison Flagler Museum in Palm Beach.

Mrs. Frederic Pratt had a spring party to show her lace in the country, and the Club strolled about the lovely garden. There was a walk between trees of wisteria trained on posts. This suggested a lace flounce or veil, bordered with hanging wisteria, twisted, with those lace-like leaves.

Mrs. John Vanderpoel took great pleasure in lace, and made and supported a good museum. This is still to be found in that most beautiful New England town, Litchfield, where Mrs. Vanderpoel lived in the simple house of her historic ancestor, who fought in the Revolutionary War.

Mrs. Vanderpoel, author of that good book on American lace, *American Lace and Lace-Makers*, said "God has forgotten me," as she grew very old in Gramercy Park. But many of our ladies enjoy a long and tranquil old age—so that it becomes almost a part of the lace tradition.

But it is the strong and beautiful youth that we trust with the future of all the ancient handicrafts, in thread, in wood, and in stone.

TEXTILES FROM
MEMBERS' COLLECTIONS



Mrs. Norris W. Harkness.
Sampler. Embroidered in silk on linen.
Dutch, dated 1686. H. 19½, W. 18 in.



Mrs. A. Victor Barnes.
Panel. Embroidered in silk on silk.
American, dated 1792.



Miss Hannah E. McAllister.
Roundel. Tapestry-woven in wool and
linen.
Egyptian (Coptic), probably 6th cen-
tury. H. 4½, W. 3¼ in.
Originally used as a decoration on a
garment, probably a tunic.

PLATE 1



PLATE 2

(LEFT)

Mrs. Robert McC. Marsh.

Hanging. Embroidered on silk in silk in satin stitch, worked in different directions, and couched gold thread.

Chinese, early 18th century. H. 6 ft., W. 3 ft. 8 in.

Obtained from a Chinese monastery, 1893-5.

Ex-Collection: Mrs. Louis L. Delafield.

(RIGHT)

Mrs. E. Farrar Bateson.

Screen. Embroidered in silk on silk.

Chinese, 19th century. H. 41 in., W. (one panel) 17 in.

Brought from China by the owner's grandfather, probably about 1870.

In an elaborate teak wood frame.



PLATE 3

Mrs. Robert Woods Bliss, life member.

Woven silk, Samson and the lion. Silk compound twill.

Egyptian (Alexandria), 6th-7th century. H. 37¼, W. 16 in.

Published: Adèle Coulin Weibel, *Two Thousand Years of Textiles*, New York, 1952, no. 44 (called Syrian). In the Bliss Collection given to the Dumbarton Oaks Collection, 1934.

Photograph courtesy of the Dumbarton Oaks Collection, Washington, D.C.



PLATE 4

Mrs. William H. Moore.

Portion of tomb cover. Silk compound twill.

Persian, 11th — 12th century. H. 21¼, W. 38 in.

Warps, heavy, white, two-ply silk; there is a heavy white interior warp between every two binding warps. Wefts dark blue, red, and white. Twill-woven over two main and three interior warps and under one main warp. At the selvage the wefts are turned back with no edge cord. Pattern: on a dark blue ground is an inscription in white Kufic letters against foliation in red. The inscription reads: "In death is my distress, In the burial is my solitude, In the grave is my terror." (Yale Professor Charles C. Torrey.)

Acquired by Mrs. Moore in Paris in 1936. Given to the Yale University Art Gallery, 1937, for the Hobart and Edward Small Moore Memorial Collection.

Photograph courtesy of the Yale University Art Gallery.



PLATE 5

Mrs. Howard J. Sachs.

Silk fragment. Plain compound satin, flat gold on cream-colored ground.

Chinese (?), 14th century. H. $9\frac{1}{4}$, W. $6\frac{1}{2}$ in.



PLATE 6

Miss Marian Hague, founding member.

Fragment, Noli Me Tangere. Embroidered on linen and cotton ground in colored silks and metal thread, with sections in high relief over bunched cotton yarn.

Italian (Florence), 14th century, by Geri Lapi. H. 10, W. 6 in.

Published: Marian Hague, "Notes on some fourteenth century embroideries in Judge Untermyer's collection," *Bulletin of the Needle and Bobbin Club*, Vol. 17, no. 1, 1933, p. 44. Adolph Cavallo, "A newly discovered trecento orphrey from Florence," *Burlington Magazine*, December, 1960, p. 505.

Given to the Cooper Union Museum, 1963.

Photograph courtesy of the Cooper Union Museum.



PLATE 7

Mrs. Alistair B. Martin.

Detail from an orphrey, showing Azor and Oziab Rex from a Tree of Jesse. Embroidered on linen in polychrome silk, chiefly in split stitch, on a ground of couched silver-gilt thread.

English, 1340-1370. L. (complete orphrey) 40, W. 7 in.

Exhibited: Museum of Fine Arts, Boston, "Arts of the Middle Ages," 1940, Catalogue no. 100. Victoria and Albert Museum, London, "Opus Anglicanum," 1963, Catalogue no. 88.

Published: E. Riefstahl, *Brooklyn Museum Bulletin*, Vol. XI, Summer 1950, pp. 5-13.

Given by Mr. and Mrs. Martin to the Brooklyn Museum, 1949.

Photograph courtesy of the Brooklyn Museum.



PLATE 8 (LEFT)

Mrs. Rush Harrison Kress.

Tapestry, Adoration of the Kings. Wool, silk and metal thread.

Swiss or South German, late 15th century. H. 29, W. 26½ in.

PLATE 9 (RIGHT)

Miss Lois Clarke.

Tapestry, *millefleurs*, with birds and animals, detail showing unicorn.

French (ateliers of the Loire), early 16th century. H. (complete piece) 7 ft. 10¼ in.,
W. 7 ft. 4½ in.

From the château de Courances, near Etampes. Purchased in Courances in 1869 by a priest; buried in a garden in Paris during the siege of 1870. Acquired by Mr. Alexander W. Drake of New York in 1896 and given by him to Miss Clarke's father.

Published: George Leland Hunter, *Decorative Textiles*, Philadelphia, 1918, p. 259, pl. III.

Given to Williams College Museum of Art, subject to a life interest.



PLATE 10

Mrs. Albert Blum.

Cover. Filet, cutwork, reticello and embroidered linen, detail.

French or Italian, 1500-1550. L. 83, W. 32 in. (complete piece).

The lion of this detail appears in reverse on a cover in the Cinquantenaire Museum, Brussels (M.R.A.H. 1401), which is dated early 17th century, and on a piece in the St. Gall Museum, Switzerland.

Published: Marian Hague, "An *ouvrage de point coupé*," *Bulletin of the Needle and Bobbin Club*, Vol. 5, no. 2, 1921, pp. 2-7 (described as having possibly been made for marriage of Philip II of Spain and Elizabeth of Valois in 1559. But the fleurs-de-lis found throughout the coverlet are of the Florentine, not the French, type).

M. Risselin-Steenebrugen, "Sources iconographiques de quelques filets brodés," *Bulletin des Musées royaux*, Brussels, 4th series, 32nd year, 1960, p. 13 note (mentioned).

Given to the Metropolitan Museum of Art, 1951.

Photograph courtesy of the Metropolitan Museum.

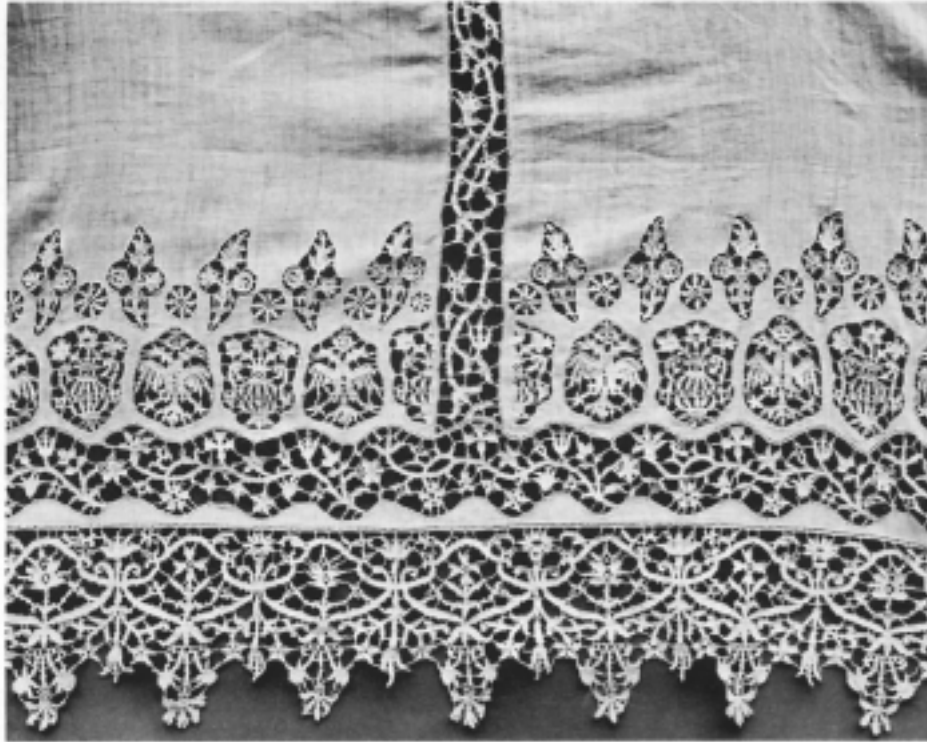


PLATE 11

Mrs. Harris Fahnestock, charter member.

Alb. Linen with bands and borders of *punto in aria* lace, detail of border with crowned double-headed eagle.

Italian, late 16th-early 17th century. Width of complete garment at base, 12 ft. 6 in.

Published: Frances Little, "The bequest of an alb," *Metropolitan Museum of Art Bulletin*, Vol. 26, 1931 (May), pp. 114-116, illus.; Edith A. Standen, "The grandeur of lace," *ibid.*, N.S. Vol. 16, 1958 (Jan.), p. 157, illus.

Bequeathed by Mrs. Fahnestock (Mabel Metcalf Fahnestock) to the Metropolitan Museum of Art, 1931.

Photograph courtesy of the Metropolitan Museum of Art.

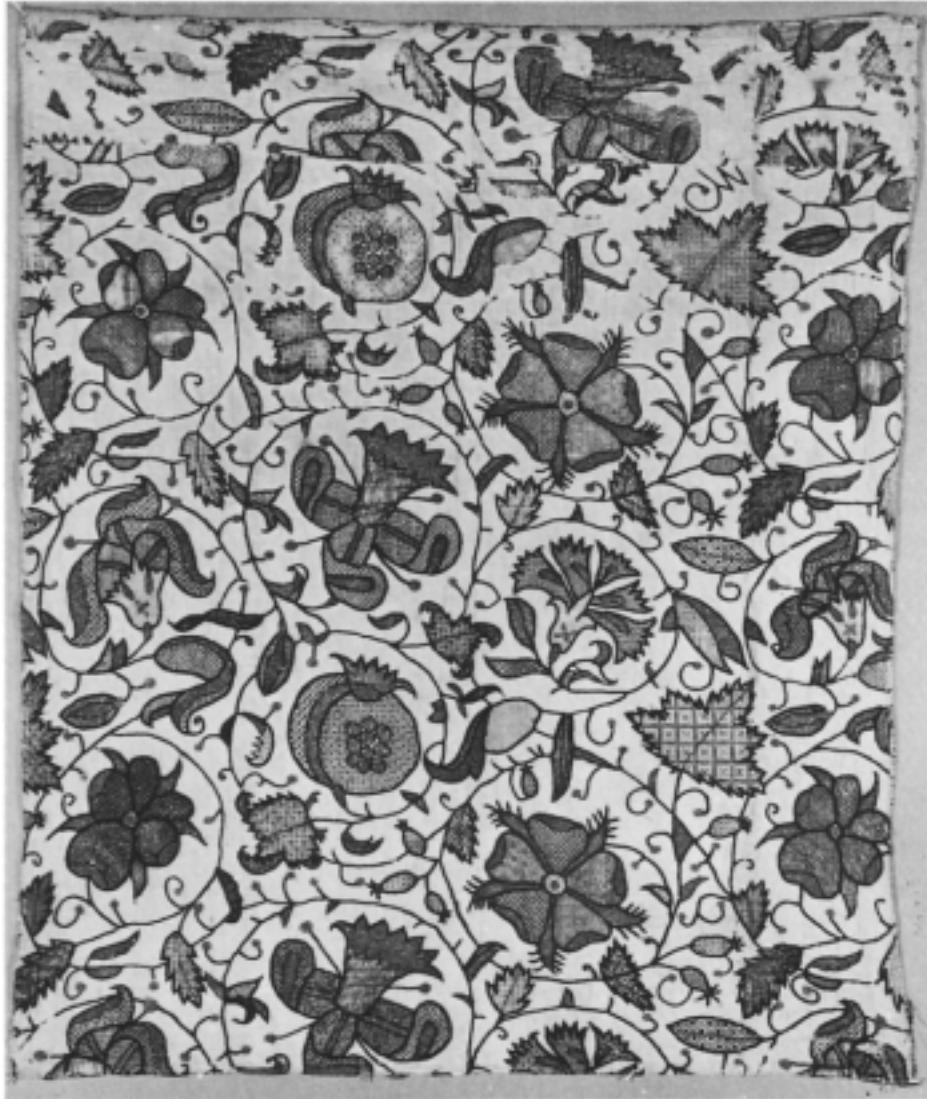


PLATE 12

Mrs. Chauncey B. Borland, life member.

Cushion cover. White linen embroidered in black silk and metal thread.

English, 16th century. H. 23, W. 28½ in.

Given to the Art Institute of Chicago, 1955.

Photograph courtesy of the Art Institute of Chicago.

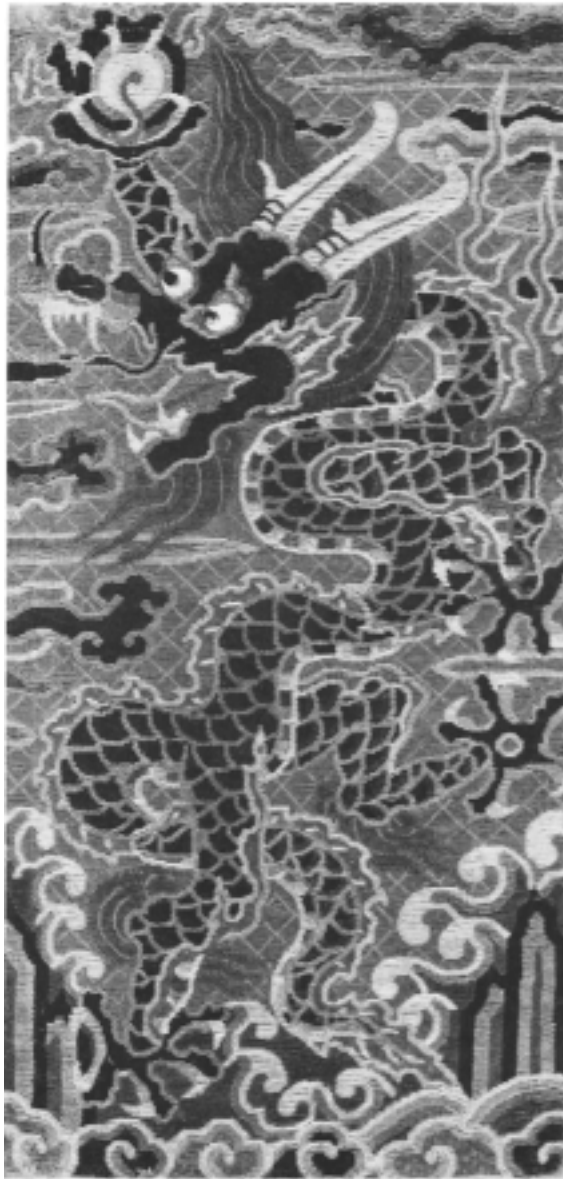


PLATE 13

Miss Jean Mailey.

Sutra cover. Silk-embroidered gauze in blues, green, yellow and white on a cinnabar ground; section of hanging or robe with imperial dragon and flaming pearl.

Chinese, 17th century (late Ming dynasty). H. 12, W. 6 in.



PLATE 14

Mrs. Henry E. Coe, founding member.

Sampler, unfinished. Linen embroidered in colored silks in tent, long-armed cross, oriental, chain, rococo, interlacing, double running, and eyelet stitches and wrapped bars.

English, early 17th century. H. 22, W. 11¼ in.

Bequeathed to the Cooper Union Museum, 1941.

Photograph courtesy of the Cooper Union Museum.



PLATE 15

Miss Elizabeth Day McCormick.

Cushion cover with Apollo and Daphne and other figures from Ovid's *Metamorphoses*. Embroidered on linen in polychrome silks, metal thread and spangles.

English, 17th century. H. 23, W. 36½ in.

Given to the Museum of Fine Arts, Boston, 1943.

Photograph courtesy of the Museum of Fine Arts, Boston, The Elizabeth Day McCormick Collection.



PLATE 16 (ABOVE)

Mrs. Earl Kress Williams.

Panel. Embroidered mainly in tent stitch in silk on canvas, with small pearls.
English, 17th century. H. 9½, W. 14½ in.

PLATE 17 (BELOW)

Mrs. Montgomery Hare.

Hanging, detail. Embroidered on twill-weave cotton in bright red wool.

English, 17th century. L. (complete piece) 64, W. 48 in. (length of detail shown about 28 in.)

Given to the Cooper Union Museum, 1954.

Photograph courtesy of the Cooper Union Museum.



PLATE 18

Mrs. Philip Lehman.

Wall pocket. Silk embroidered with silk floss and metal thread, trimmed with metal spangles and metal lace.

Italian 17th century. H. 24, W. 7¼ in.

Given to the Museum of Fine Arts, Boston, by Mr. Philip Lehman, 1938, "in memory of my wife, Carrie L. Lehman."

Photograph courtesy of the Museum of Fine Arts, Boston.



PLATE 19

Mr. Richard C. Greenleaf, founding member.

Man's collar. Needlepoint lace (*gros point de Venise*).

Italy or France, about 1670. H. 15, W. 15 $\frac{1}{8}$ in.

Published: Marian Powys, *Lace and Lace-making*, Boston, 1953, pl. 24.

Bequeathed to the Cooper Union Museum, 1962.

Photograph courtesy of the Cooper Union Museum.



PLATE 20

Miss Harriette C. Sheldon.

Tapestry, April and May, from a series of the Months. Wool and silk on a wool warp.

English, 17th century. H. 10 ft., W. 12 ft. 7 in.

Though the Mortlake mark (a shield with St. George's cross) appears in the right border, the piece may have been made in an independent workshop.

Given to the Victoria and Albert Museum, London, 1960.

Photograph courtesy of the Victoria and Albert Museum.



PLATE 21

Judge Irwin Untermyer.

Curtain (one of a pair), detail. Canvas embroidered in colored silk and wool in tent and cross stitch on a bright yellow ground.

French, 1700-1725. H. (complete piece) 11 ft. 2 in., W. 34 in.

Published: Yvonne Hackenbroch, *English and Other Needlework, Tapestries and Textiles in the Irwin Untermyer Collection*, Cambridge, 1960, pl. 144, fig. 187.

Given to the Metropolitan Museum of Art, New York, 1953.

Photograph courtesy of the Metropolitan Museum.



PLATE 22

Mr. and Mrs. DeWitt Clinton Cohen; Mrs. Cohen, founding member.

Child's dress. Silk damask, coral and white.

English, early 18th century.

Given to the Cooper Union Museum in memory of the Misses Hewitt (Club members), 1940.

Photograph courtesy of the Cooper Union Museum.



PLATE 23

Mrs. Daryl Parshall, life member.

Man's waistcoat. Quilted linen embroidered in polychrome silks, primarily in chain stitch, with areas of stem, satin and bullion stitches.

English, 1725-1750. Center front length 31 ½ in.

Given to the Museum of Fine Arts, Boston, 1961.

Photography courtesy of the Museum of Fine Arts.



PLATE 24

Mrs. Edward S. Harkness, life member.

Rabat. Bobbin lace (*point d'Angleterre*).

Flemish (Brussels), about 1750. H. 12½, W. 17½ in.

Exhibited: Museum of Fine Arts, Montreal, "The eighteenth century art of France and England," 1950, Catalogue no. 237.

Given to the Metropolitan Museum of Art, New York, 1948.

Photograph courtesy of the Metropolitan Museum.



PLATE 25

Miss Mabel Choate.

Section from a bed cover. Embroidered on linen in colored wools.

American, mid-18th century. L. 79, W. 27 in.

Given to the Cooper Union Museum, 1948.

Photograph courtesy of the Cooper Union Museum.



PLATE 26

Mrs. Henry N. Flynt.

Workbag. Crewel embroidery on linen.

American, 18th century. H. 17, W. (bottom) 12½, (top) 7 in.

The skeins of crewel shown protruding from the bag are English.

Published: *Early American Embroideries in Deerfield, Massachusetts*, 1963, illus.

Given by Mr. and Mrs. Flynt to the Heritage Foundation and exhibited in Hall Tavern, Deerfield, Mass.



PLATE 27

Professor A. J. B. Wace.

Pillow cover. Linen embroidered in colored silks in satin, double running, back and chain stitches.

Greek Islands (Skyros), 18th century. H. 16, W. 18 in.

Given to the Victoria and Albert Museum, London, 1919.

Photograph courtesy of the Victoria and Albert Museum.



PLATE 28

Mrs. John Gerdes.

Upholstery for a chair. Tapestry-woven in silk and wool.

French, late 18th century.

Chair back, H. 20, W. 16½ in.; seat, H. 25, W. 26 in.



PLATE 29

Miss Elizabeth Riley.

Sampler. Cross stitch in black silk (now dark brown) on linen.

American, 1793. H. 4½, W. 3½ in.

Acquired in Montreal.

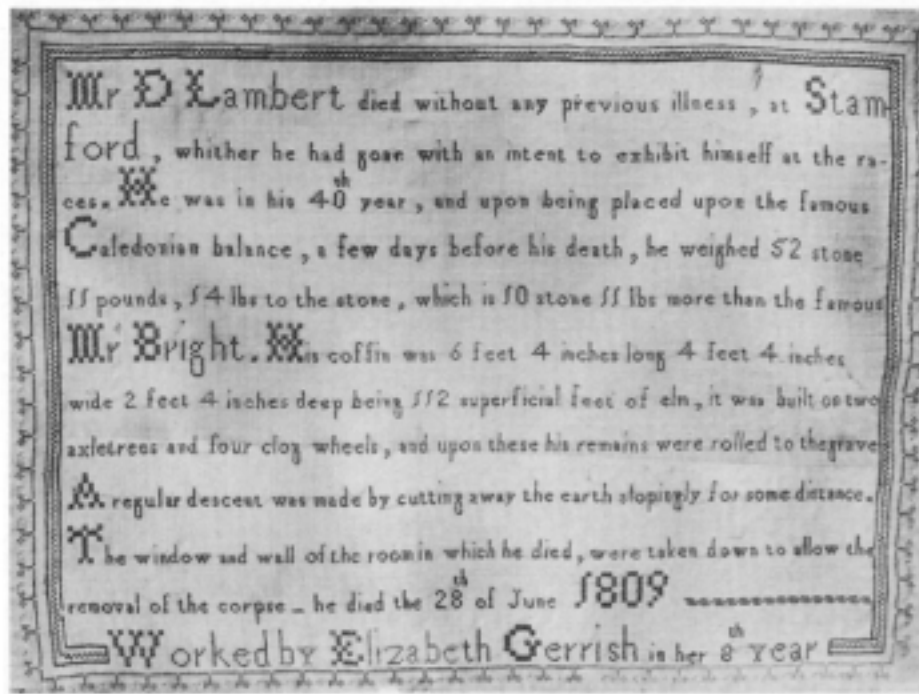


PLATE 30

Mrs. Lathrop Colgate Harper.

Sampler by Elizabeth Gerrish, aged eight. Wool embroidered in silk in cross and eye stitches.

English, dated 1809. H. 10 $\frac{3}{4}$, W. 13 $\frac{3}{4}$ in.

The subject of the inscription, Daniel Lambert (1770-1809), has been described as the most corpulent man of whom authentic record exists. He was keeper of Leicester Gaol.

Bequeathed to the Metropolitan Museum of Art, 1957.

Photograph courtesy of the Metropolitan Museum.

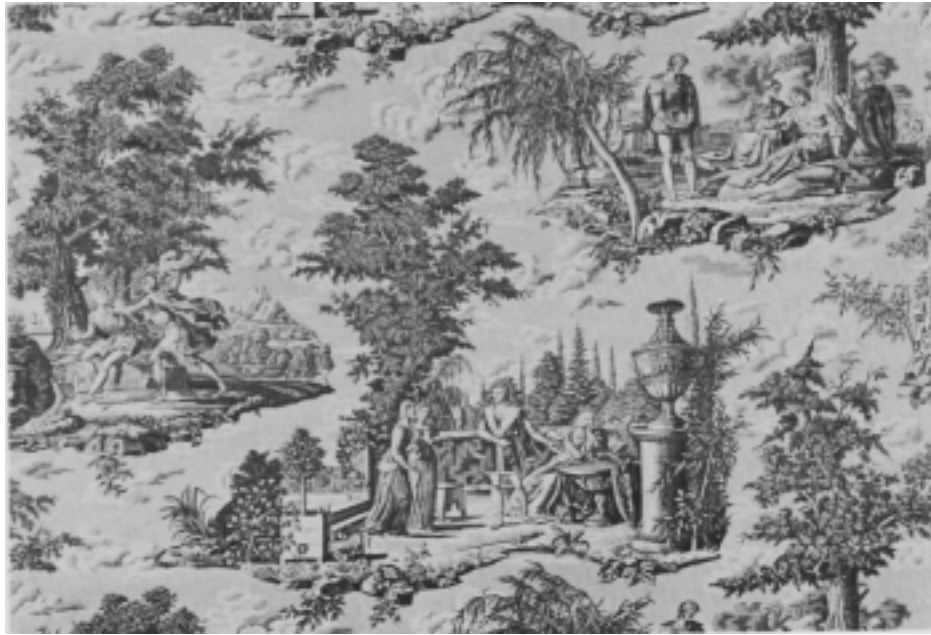


PLATE 31

Mrs. Frank H. Holden.

Piece of mauve copperplate-printed cotton with scenes from a play or novel. Signed Marius Rollet.

French, about 1811. Dimensions of repeat: H. 23, W. 32 in.

Two other printed cottons with this signature are in the Metropolitan Museum, one (showing a scene from the life of Mary, Queen of Scots) the gift of Miss Frances Morris, founding member of the Club.

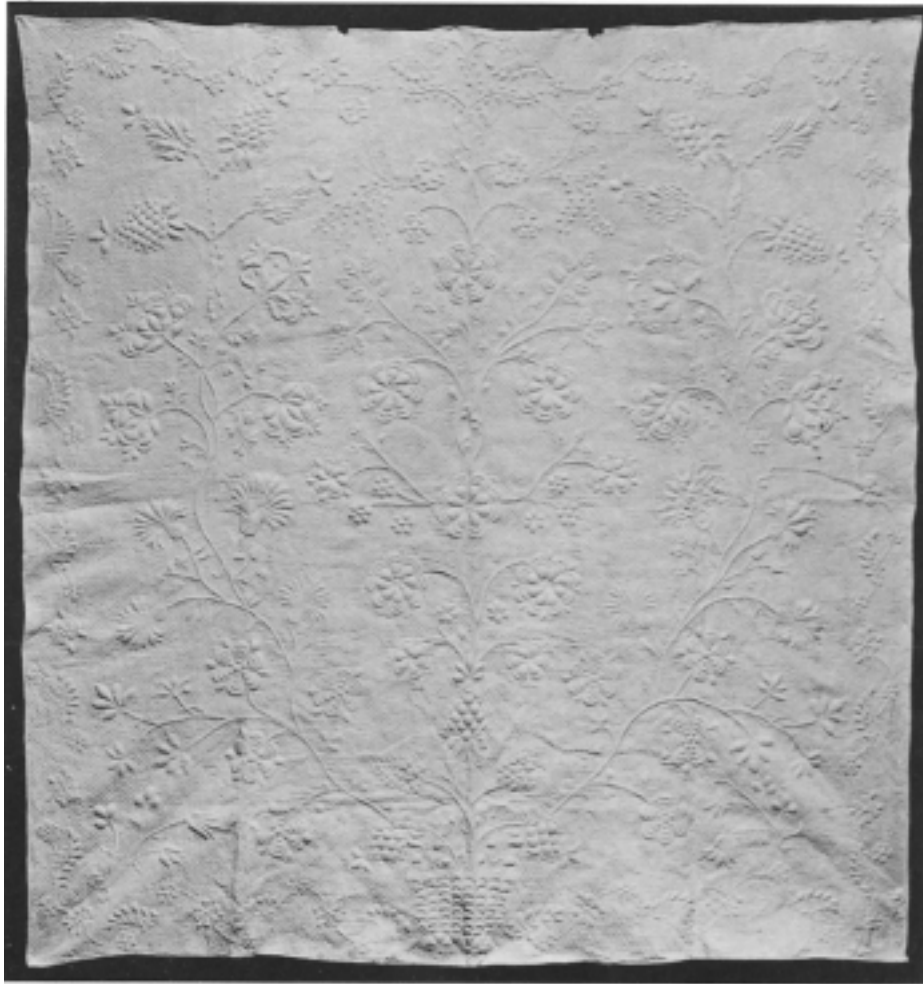


PLATE 32

Mrs. Wells Browning.

Quilt. Linen.

American, 1812. H. 7 ft. 10 in., W. 7 ft. 8 in.

Made at the age of seventeen by Jerusha Williams of Stonington, Conn., who married Judge Benjamin Pomeroy, and was the great-grandmother of Mrs. Browning.



PLATE 33

Miss Gertrude Whiting, Founder and life member.

Picture. Needlepoint, colored wools on canvas.

American, 1800-1820. H. 16½, W. 12½ in.

Made by Miss Whiting's great-aunt, Sarah Dunbar, born 1784.

Bequeathed to the Museum of the City of New York, 1951.

Photograph courtesy of the Museum of the City of New York.

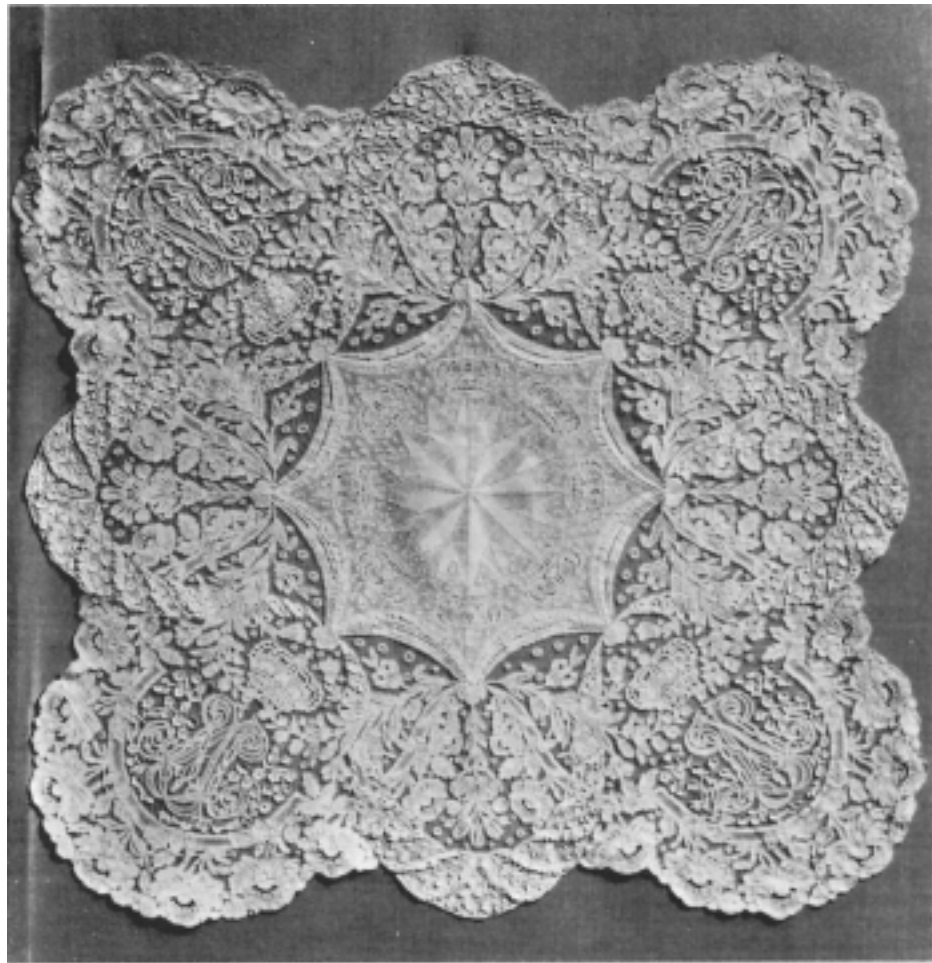


PLATE 34

The Needle and Bobbin Club.

Handkerchief. Bobbin lace with crowns and monograms, L M, for Leopold II of Belgium (1835-1909) and his wife, Marie Henriette of Austria (1683-1902); made for the queen at the time of her marriage in 1853.

Belgian (Ghent?), 1853. 16 $\frac{7}{8}$ in. square.

Collection: Princess Louise, daughter of Leopold II.

Published: *Bulletin of the Needle and Bobbin Club*, Vol. 8, no. 1, 1924, pp. 34, 35, illus. Frances Morris, "Gift of lace from the Needle and Bobbin Club," *Metropolitan Museum of Art Bulletin*, Vol. 20, 1925 (March), p. 87, illus.

Given to the Metropolitan Museum of Art, 1924.

Photograph courtesy of the Metropolitan Museum.

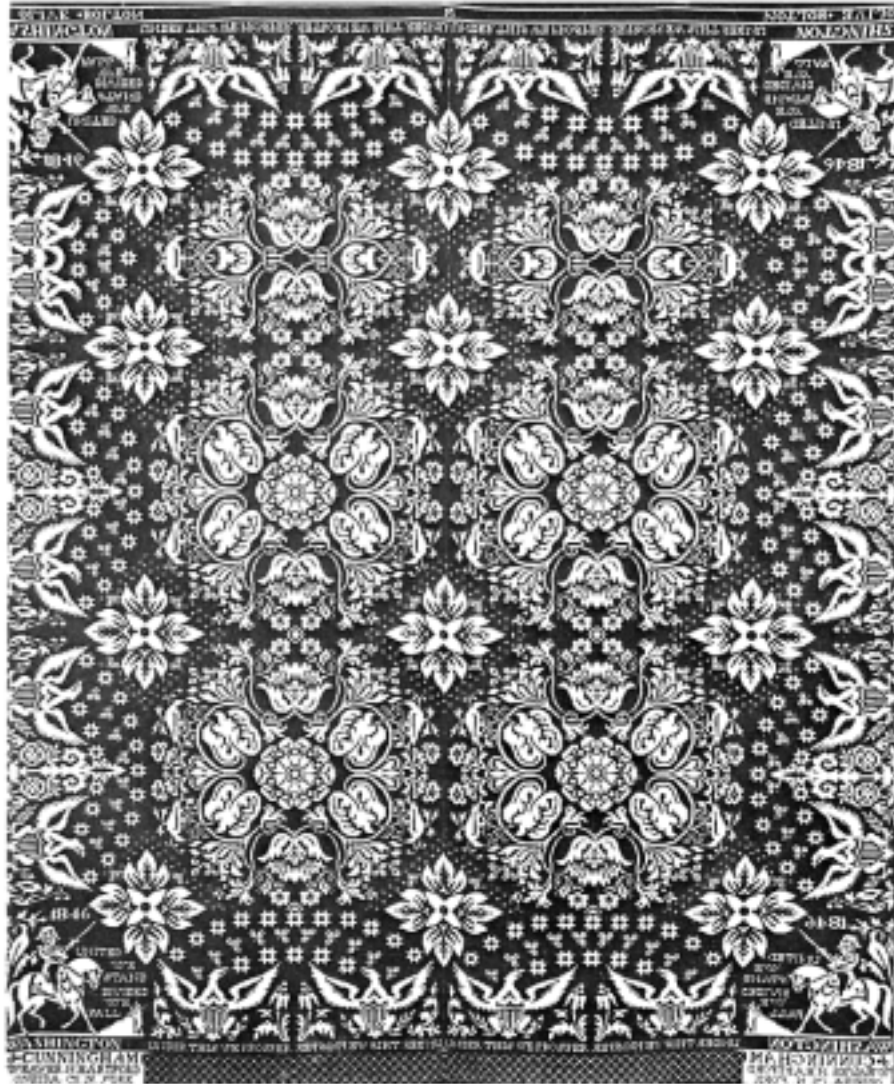


PLATE 35

Mrs. Guy Antrobus.

Coverlet. Jacquard-woven (double cloth) in dark blue wool and white cotton by J. Cunningham, N. Hartford, New York, for Olive Bolton, 1846. H. 7 ft. 8 in., W. 6 ft. 5 in.

A similar coverlet by the same weaver with the same date, but without the name of a purchaser, is in the Metropolitan Museum, and one made for B. Howks, dated 1837, is owned by the Colonial Coverlet Guild, Chicago (*Heirlooms from Old Looms*, 1940, pl. 146). The design is known as "Washington."

Given to the Victoria and Albert Museum, London, 1923.

Photograph courtesy of the Victoria and Albert Museum.

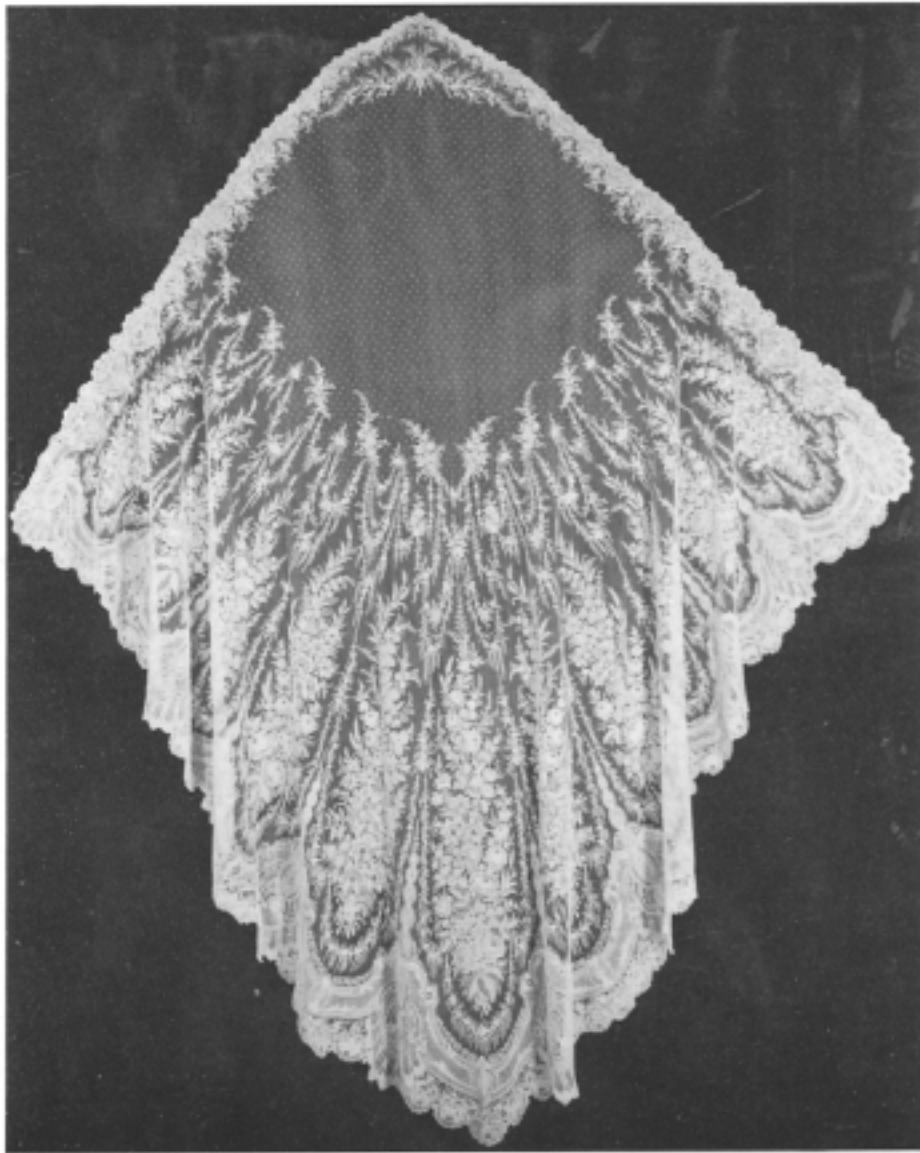


PLATE 36

Mrs. Lloyd J. Fletcher.

Wedding veil. Needlepoint lace (*point de gaze*).

Belgian (Brussels), 19th century. H. 12 ft., W. 12 ft.

Replica of the veil worn by Marie Henriette of Austria at her marriage to Leopold II of Belgium, 1853, made by the same lace workers for a Russian noblewoman.



PLATE 37

Mrs. Aimone Vanin-Custoza.

Bed cover, "coperta matrimoniale." Embroidered in red wool on white linen.

Sardinian (province of Sassari), about 1935. L. 110, W. 92 in.

A wedding gift to the owner from a member of one of the most important Sardinian families, who had it especially designed and made, using the old ideas and color.

TEXTILES MADE
BY MEMBERS



PLATE 1

Designed, woven and embroidered by Miss Ruth M. Anderson.

Chair seat. Wool tabby (one-ply warp and two-ply weft), embroidered mainly in chain stitch in wool. H. $13\frac{3}{4}$, W. $15\frac{1}{4}$ in.

Completed in 1957. The design was developed from that of an Estramadura peasant's costume (published in Ruth M. Anderson, *Spanish Costume: Estramadura*, New York, 1951, p. 68).



PLATE 2

Designed and made by Miss Lydia Bush-Brown.

Hanging, *Siena*. Wax-resist printed Chinese silk, in white, orange-vermilion, grey-blue, mustard and deep brown. H. 51, W. 54 in.

Designed from the inspiration of sketches made in Siena by Miss Bush-Brown.



PLATE 3

Designed and made by Miss Lois Clarke.

The Three Kings. Tapestry-woven in wool. H. 14, W. 15 in.

The idea for the design came from an English medieval wall-painting.

Owned by Mrs. A. Alkiewicz.



PLATE 4

Designed and made by Mrs. Daryl Parshall.

Picture, *Navaho Woman Traveling*. Embroidered in silk on linen in long and short, stem, and split stitches, H. $13\frac{3}{4}$, W. $11\frac{1}{8}$ in.

Taken from a modern water-color owned by Miss Katherine Harvey, Santa Barbara.

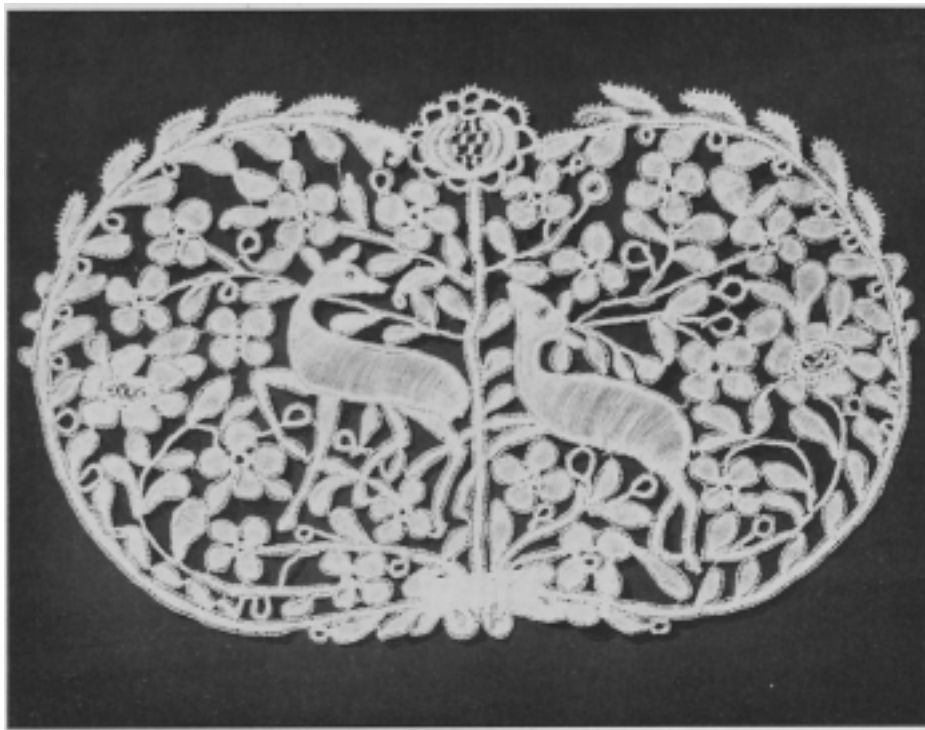


PLATE 5

Designed and made by Miss Marian Powys.

Bobbin lace (Honiton), made in the United States with Devonshire pillow and bobbins. H. $4\frac{5}{8}$, W. $7\frac{3}{4}$ in.

Published: Marian Powys, *Lace and Lace-making*, Boston, 1953, p. 126, pl. 72.

Acquired by the Brooklyn Museum, 1925.

Photograph courtesy of the Brooklyn Museum.

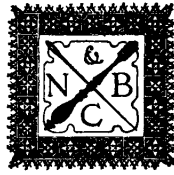


PLATE 6

Designed and made by Mrs. Frank B. Rowell.

Needlework picture. Wool on canvas. H. 12 $\frac{1}{8}$, W. 16 $\frac{1}{8}$ in.

Given to the Museum of the City of New York in memory of Mrs. Rowell by Mr. and Mrs. Donald Rowell, 1962.



CLUB NOTES

The 49th volume of the *Bulletin of the Needle and Bobbin Club* celebrates the 50th anniversary of the founding of the Club in 1916. The first issue, though dated December, 1916, did not, in fact, appear until 1917; this precedent has been followed faithfully ever since, so that members have become accustomed to reading about all the activities of a full year, from January through December, in a *Bulletin* that did not reach them until March or later of the following year. But a Golden Jubilee number must arrive in time to be read while the bells are ringing and congratulations being exchanged; this publication, therefore, is dated 1965 - 1966 and will, we trust, be in your hands at the Annual Meeting in 1966. This means that the manuscript must go to the printer in the Fall of 1965, so that the activities of only the first half of the year are recorded below. The later meetings of 1965 will be listed in Volume 50, 1967, together with all those of 1966.

This number of the *Bulletin*, devoted solely to the Club, would not have been possible, in its present form, without the generosity of the members who responded so enthusiastically to the appeal for photographs of textiles. Many of these photographs were especially made for this publication. All the color plates and a number of the black and white illustrations were most kindly taken by Club member Mr. Norris W. Harkness. The Club is also deeply indebted to those who have provided the portraits of the Presidents; Mrs. William Kemble, Mrs. Richard Hubert, Mr. John E. Parsons, Mrs. William Harlowe Briggs, Mr. James Hague and, once more, Mr. Norris W. Harkness. Many facts, large and small, were contributed by helpful members, too numerous to list. To all who have made this *Bulletin* possible, a hearty vote of thanks is due.

The Club activities of the first half of 1965 were, as always, very varied, and uniform only in their consistently delightful character. The first meeting of the year was held at the Cooper Union Museum, with which the Club has always been so closely connected, on January 27th. The hostesses were Mrs. Edith Mulhall Achilles, Miss Alice Baldwin Beer, Mrs. James I. Coddington, Mrs. Carl C. Dauterman, Mrs. Edward J. Roesler, and Mrs. Charles C. Warren, and the speaker was Mr. Christian Rohlfing, Administrator of the museum. His subject was "Changing Standards of Excellence". Mr. Rohlfing's wide knowledge and deep understanding of the decorative arts of all periods made this talk a particularly enlightening one for the large audience, who also enjoyed the refreshments provided by the hostesses and the opportunity to visit once again one of New York's most fascinating treasure-houses.

Miss Mary W. Bangs, Miss Lois Clarke, and Mrs. Robert J. Davis invited the Club to meet at the New York Academy of Sciences on February 23rd to hear Mrs. Benjamin Ginsburg speak on "American and English Needlework: a survey and comparison". Mrs. Ginsburg's familiarity with this interesting subject and her beautiful slides made her lecture an absorbing one and the hostesses were warmly thanked for their generous hospitality.

The Annual Meeting was held at the Lotos Club on March 9th, when Mrs. Florence M. Montgomery, Assistant Curator, in charge of textiles, at the Henry Francis du Pont Winterthur Museum, spoke on "John Hewson: Calico Printer of Philadelphia". Mrs. Montgomery had much new information about the work of this American pioneer and patriot, and her remarks and pictures made the occasion a memorable one. Mrs. Bradford Boardman was the hostess and her generosity was deeply appreciated, both for making the meeting possible and for providing a delicious tea.

The meeting of April 7th was also held at the Lotos Club, the hostesses being Mrs. Walter Beinecke, Jr., and Mrs. Lawrence Miller. The members were grateful indeed to these ladies for the excellent tea they provided and for the opportunity to hear Miss Emily Louise Rivett, Instructor in Advanced Embroidery in the Shipley Art Gallery, Gateshead, on "Ecclesiastical Embroidery in England, St. Cuthbert to the present day." The Club does not often have a chance to listen to practitioners of the textile arts, so that Miss Rivett's expertise, which enabled her to present her subject in a new light, gave much pleasure to a large group.

It has become a custom for the Club to make a "safari" in the spring. In 1965, the excursion was on April 29th, when a bus-load of members went to Rye to lunch with Mrs. Roger Glenn Mook and Mrs. John S. Taber at the former's house, Brookside. The famous daffodil garden was in full bloom, a vision surpassing Wordsworth's imagination, and a tour of the superbly landscaped estate left the visitors entranced. After an excellent meal, the members inspected some of Mrs. Mook's splendid laces, the finest pieces of a large collection, that had been brought to Rye especially for this occasion from the Flagler Museum in Palm Beach. Miss Edith A. Standen, Associate Curator in charge of the Textile Study Room of the Metropolitan Museum, spoke briefly. The perfect weather, the flowers, the lace, and the whole-hearted welcome extended by the hostesses combined to make the experience unforgettable to those who were fortunate enough to take part in it.

In Memoriam

The Club mourns the loss of three valued members, Mrs. F. Higginson Cabot, Mrs. Edward A. Morrison, and Miss Isabel Peters.

THE NEEDLE AND BOBBIN CLUB
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1965

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MRS. JOHN GERDES

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MRS. E. FARRAR BATESON

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Metropolitan Museum of Art

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